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# T R A C T A T E

O N

## C H U R C H M U S I C ;

BEING AN EXTRACT FROM THE  
REVEREND AND LEARNED MR. PEIRCE'S  
VINDICATION OF THE DISSENTERS.

THE CHRISTIAN RELIGION SHINES BRIGHTEST IN  
ITS OWN DRESS; AND TO PAINT IT, IS BUT TO  
DEFORM IT.

DR. NICHOL'S DEFENCE OF THE  
CHURCH OF ENGLAND.

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L O N D O N : M D C C L X X X V I .

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THIS TRACTATE  
ON  
CHURCH MUSIC,  
IS INSCRIBED  
TO  
THE REVEREND DOCTOR CHAUNCY  
AND  
THE REVEREND MR. JOHN CLARK,  
THE MINISTERS;  
AND TO  
THE SEVERAL MEMBERS OF THE  
FIRST CONGREGATIONAL DISSENTING CHURCH  
IN BOSTON IN AMERICA.

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A  
T R A C T A T E  
O N  
C H U R C H M U S I C.

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THE subject before us may be resolved into a question, which, simple and uncompounded, is no other than, whether it be fit and proper to introduce the use of instrumental music into the public worship of almighty God, as being able to excite in us devout and spiritual affections?

Plain singing is universally admitted to be, at once, capable both of raising and improving sentiments of rational piety and devotion; and is commanded in the new Testament. Where the heart and understanding are so intimately interested, like every other united act of praise, it is calculated

culated to produce a good effect. But the addition of instrumental music should seem more calculated to divert and dissipate the pious affections of a reasonable service, than to fix them upon their proper objects. And if express authority be pleaded in its behalf, such authority should be proved by other evidences than a general command concerning singing. It is not enough, to say, that musical instruments are able to stir and cheer our minds; for it is not lawful for us to bring into use such things, of our own heads, into God's worship. Who knows not, that wine has the like virtue, to cheer men's minds, and warm their affections? And yet it is unlawful to use it in the worship of God, except where it is commanded, in the Lord's supper. Vain therefore are these and such like allegations upon this head. And unless it can be proved, that our minds are carried toward spiritual and heavenly things, by some hidden virtue that nature has given to these musical instruments, or by a certain divine grace accompanying them, as God's own institutions; there is really nothing said to the purpose.

The

The jews indeed used music in their worship, because God had commanded them so to do, as the scripture most expressly testifies. *And he set the Levites in the house of the Lord, with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king's seer, and Nathan the prophet; for so was the commandment of the Lord by his prophets\**. God had forbidden the Jews to bring any thing into his worship, of their own head. Hence he not only shewed to Moses the pattern of the tabernacle, and of all the utensils thereof: but when the temple was to be built at Jerusalem, he shewed to David, by his spirit, both the form of it, and all the instruments to be used in it. No man, therefore, will wonder that our blessed Saviour, who reprove all superstitious rites and innovations which he found introduced into that church, should say not a word *against* music; since  
it

\* 2 Chron. xxix. 25. See also Exod. xxv. 9, 40. xxvi. 30. xxvii. 8. Numb. viii. 4. Deut. iv. 2. v. 32. xii. 32. Josh. i. 7. 1 Chron. xxviii. 11—19. compare also 1 Chron. viii. 13, 14, and xxx. 12.

it was expressly appointed by God himself, and on that very account, could not be reckoned a superstitious rite, or an innovation introduced into that church. But it does not hence follow, that he would have it continued in that evangelical worship which he appointed. Nor is it difficult to give a good reason for this difference between the use of musical instruments, and the practice of plain congregational singing. For, if both these were anciently numbered among the jewish ceremonies, neither of them ought to be used as such, under the christian covenant. One, therefore, should be rejected as a jewish ceremony; the other retained as the institution of Christ. And certainly a man must be blind, who does not see, that trumpets, harps, and such like musical instruments, belonged to the pomp and ceremony of the jewish worship. But all these things are abrogated, together with the law that appointed the worship; unless any of them appear to have been since enjoined by some particular command.

It has been said that the very first worship in the christian assemblies was performed



formed in the *antiphonal* way of singing, *i. e.* by singing *by turns*, or *in parts*; and for the authority for this practice, we are generally referred to Pliny the younger \*. The passage, however, which is referred to, on this occasion, would never have been thought sufficient for the purpose, for which it has been introduced, if it had not been read with a strong prejudice.

Of all the critics, who have commented on that epistle of Pliny, Catanæus, an italian papist, is the only man who took notice of this way of singing, though they are not wont to omit any thing relating to the customs of the ancients. The words *dicere secum invicem*, mean no more than *to sing together*; or as Vossius explains them, “ Pliny’s meaning is, that the priest was  
 “ not the only person who sang; but others  
 “ singing also, they stirred up one another.  
 “ Whence Tertullian, in his *Apology*, c. 39.  
 “ after he had spoken of their love feasts,  
 “ adds; *After we have washed our hands,*  
 “ *and the candles are lighted, every one is*  
 “ *desired to sing to God in the midst of the*  
 “ *company*

\* Plin. Ep. xcvi. l. x.

“ company, according as he is able, either out  
 “ of the holy scriptures, or somewhat of his  
 “ own composing.” Nay, Tertullian, in  
 another place in the same *Apology*, gives  
 an account of christian solemnities, from  
 this passage of Pliny; but says not a word  
 of singing by turns or in parts. “ We  
 find,” says he, “ it has been forbidden  
 “ to make a search after us. For when  
 “ *Plinius secundus* was governor of a pro-  
 “ vince, and had condemned some, and  
 “ made others comply, being disturbed by  
 “ the great multitude of the christians,  
 “ he consulted the emperor Trajan; ac-  
 “ quainting him, that besides an obsti-  
 “ nate aversion to sacrificing, he could  
 “ discover nothing concerning the mys-  
 “ teries [de sacramentis] but that they  
 “ held assemblies before day, to sing to  
 “ Christ as to God\*.” Where, by the  
 by, Pliny seems to have mistaken a hymn  
 in praise of Christ, for one directly ad-  
 dressed to him.

It has been further said that the *Antiphone*, or chaunting of the Psalms by  
 turns,



turns, is taken notice of by Socrates, as a very early practice of the eastern churches; for he makes Ignatius to be author of it.—But that must be a rare cause, that needs such fabulous stories to defend it. Socrates himself owns, that he tells this story upon a common report, which we all know is little to be credited in such matters: and perhaps he himself did not believe it, for thus he concludes his relation,—“ Such  
 “ is the report concerning these antipho-  
 “ nal hymns.”—And further, if this story has any truth in it, how came it to pass, that it should never be mentioned in the least by Ignatius, in his epistles,—by the writer of the account of his martyrdom, or by any other author before Socrates?—But to Socrates may be opposed Theodoret, an ancient writer, and as good a witness, who tells us, that Flavianus and Diodorus were the first authors of this usage. “ These,” says he, “ first divided  
 “ the choirs into two parts, and taught  
 “ the singing David’s psalms by turns.  
 “ Which being first begun at Antioch,  
 “ soon spread itself through the whole  
 “ world.”

“ world\*.” Now this happened about the middle of the fourth century. But, further, though Socrates is deservedly thought a very useful writer, yet he cannot deserve much credit, when he gives an account of several of the miracles and visions of the ancients; especially when we consider that he has inserted into his history, the wretched fable, of Helena’s finding Christ’s cross, as though it deserved to be believed†. Now if what he relates of Helena is not to be credited, much less is what he tells us of Ignatius, who lived at a much greater distance from his own time.—In what great danger must religious worship be, if it is to be ordered according to such uncertain visions!

Basil indeed zealously defends this mode of singing in his epistle to the clergy of *Neocesarea*, who were much offended at the bringing in of this usage, but does not deny that the ancient manner of singing had been altered in his church‡.

Further,

\* Eccles. Hist. lib. ii. c. 24.

† Ib. lib. i. c. 17.

‡ Epist. 63.

Further, not only the clergy of *Neocesarea*, but Augustine also, judged this usage not to have been *very laudable and pious*. “ The pleasing my flesh,” says he, “ which I should not suffer to weaken  
 “ my mind often deceives me, while my  
 “ sense does not so accompany my reason,  
 “ as patiently to follow it; but endeavours  
 “ to outrun and lead it, though  
 “ it is only to be minded for the sake  
 “ of the other. And so in these things  
 “ I sin, not perceiving it, though I perceive  
 “ it afterwards. Sometimes, while I  
 “ guard excessively against this deceit, I  
 “ err through too great severity; but  
 “ this is very seldom. So that I wish  
 “ all the nice singing of David’s Psalms  
 “ were removed from mine, and the  
 “ church’s hearing: and that seems safer  
 “ to me, which I remember I have been  
 “ often told of Athanasius the bishop of  
 “ Alexandria, who made the reader of the  
 “ psalm sound it with so little alteration  
 “ of his voice, that he was more like a  
 “ person

“ person delivering a speech than singing\*.”

Nor do the words of Jerom much favor this novel method of singing. “ We  
 “ must therefore sing and make melody,  
 “ and praise the Lord, rather with the  
 “ heart, than the voice. For this is  
 “ what is here said;—*singing and making*  
 “ *melody in your heart to the Lord.* Let  
 “ young men mind this; let them mind  
 “ it, whose office is to sing in the church.  
 “ We must sing to God, not with the  
 “ voice, but the heart. They are not  
 “ artfully to supple their jaws, and their  
 “ throat, after the manner of the tra-  
 “ gedians, that theatrical notes and songs  
 “ should be heard in the church; but  
 “ they are to praise God with fear, with  
 “ good works, and the knowledge of the  
 “ scriptures. If a man has an unpleasant  
 “ voice, if he has good works, he is a  
 “ sweet singer in God’s ears. Let the  
 “ servant of Christ so sing, that not the  
 “ voice of the singer, but the thing sung  
 “ may please; that the evil spirit, that  
 “ was

\* Confes. lib. x. c. 33.

“ was in Saul, may be cast out of those,  
 “ who in like manner are possessed by  
 “ him; and not be let into those, who  
 “ have turned the house of God into a  
 “ stage.”\*—But what would Jerom have  
 said, if he had been present at such modern  
 singing as is used in some places in  
 our days?

Further, the thirty two commissioners,  
 appointed by king Edward VI. who were  
 the most eminent persons in the nation,  
 both in divinity and law, found fault  
 with this manner of singing, and advised  
 the laying it aside. Hear what they say  
 themselves:—“ In reading chapters, and  
 “ singing psalms, ministers and clergymen  
 “ must think of this diligently; that God  
 “ is not only to be praised by them, but  
 “ that others are to be brought to perform  
 “ the same worship, by their counsel and  
 “ example. Wherefore let them pro-  
 “ nounce their words distinctly, and let  
 “ their singing be clear and easy, that  
 “ every thing may be understood by the  
 “ auditors. So that 'tis our pleasure, that  
 the

\* In Eph. v. 19.



“ the quavering, operose music, which  
 “ is called *figured*, should be wholly laid  
 “ aside; since it often makes such a noise  
 “ in the ears of the people, that they  
 “ can’t understand what is said\*.”

These observations on *artificial* singing, are no more than a natural introduction to others upon church music.

The use of musical instruments, in the christian church, receives no countenance from antiquity. It is attested by all ancient writers, with one consent, that they were not used in the primitive times. Hence they figuratively explain all the places of the old Testament, which speak of musical instruments, as might easily be shewn by a thousand testimonies, out of Clement of Alexandria, Basil, Ambrose, Jerom, Augustine, Chrysostom, and many others. And, indeed, one can hardly forbear laughing, when we meet with some of their allegorical interpretations: thus an instrument with ten strings, according to them, signifies the ten commandments,  
 as

\* Reform. Leg. Eccles. tit. De Div. Offic. c. 5.

as the unknown author of the commentary upon the Psalms, among Jerom's works, often explains it\*. But the pleasantest fancy is the explication of those words; *praise him with stringed instruments and organs*†. “ That the guts being twisted by reason  
 “ of abstinence from food, and so all  
 “ carnal desires being subdued, men are  
 “ found fit for the kingdom of God,  
 “ to sing his praises.” Chrysostom talks more handsomely: “ As the jews praised  
 “ God,” says he, “ with all kinds of in-  
 “ struments; so we are commanded to  
 “ praise him with all the members of  
 “ our bodies, our eyes, &c ‡.” And Clement of Alexandria talks much to the same purpose §.

Besides, the ancients thought it unlawful to use those instruments in God's worship. Thus the unknown author of a treatise, among Justin Martyr's works :

*Quest.* “ If songs are invented by unbelievers with a design of deceiving, and  
 “ were appointed for those under the law,  
 “ be-

\* In Psalm xxxii. 2. xliii. 4, &c. † Ps. cl. 4.

‡ In Ps. cl. § Prædag. lib. ii. c. 4.

“ because of the childishness of their minds;  
 “ why do they, who have received the  
 “ perfect instructions of grace, which are  
 “ most contrary to the foresaid customs,  
 “ nevertheless sing in the churches, just as  
 “ they did, who were children under the  
 “ law?”

*Ans.* “ Plain singing is not childish,  
 “ but only the singing with lifeless organs,  
 “ with dancing and cymbals, &c. whence  
 “ the use of such instruments, and other  
 “ things fit for children is laid aside, and  
 “ plain singing only retained\*.”

Chrysostom seems to have been of the same mind, to have thought the use of such instruments was rather allowed the jews in consideration of their weakness, than prescribed and commanded. † But that he was mistaken, and that musical instruments were not only allowed the Jews, as he and Isidorus of Pelusium thought, but were prescribed by God, appears from the passages of the old Testament before referred to.

Clement

\* Resp. ad orthodox. Q. 107.

† In Psal. cl.



Clement thought these things fitter for beasts, than for men \*. And though Basil highly commends, and stiffly defends the way of singing by turns; yet he thought musical instruments unprofitable and hurtful. He calls them, “ *the inventions of* “ *Jubal of the race of Cain.*” And, a little after, he thus expresses himself: “ Laban “ was a lover of the harp, and of music, “ with which he would have sent away “ Jacob: *If thou hadst told me,*” said he, “ *I would have sent thee away with mirth,* “ *and musical instruments, and an harp.* “ But the patriarch avoided that music, as “ being a thing that would hinder his “ regarding the works of the Lord, and “ his considering the works of his hands†.” And a little before he says thus: “ In such “ vain arts, as the playing upon the harp, “ or pipe, or dancing, as soon as the ac- “ tion ceases, the work itself vanishes. “ So that really, according to the Apostle’s “ expression,—*the end of these things is* “ *destruction of true piety‡.*”

Isidore

\* Pædag. lib. ii. c. 4. p. 163.

† Comment. in Is. c. v p. 956, 957.

‡ Ibid. p. 955.

Ifidore of Pelusium, before mentioned, and who lived since Basil, held, music was allowed the jews by God, in a way of condescension to their childishness: “ If God,” says he, “ bore with bloody sacrifices because of men’s childishness at that time; “ why should you wonder, he bore with “ the music of an harp and a psaltery \*.”

Nay, there are some ecclesiastical officers in the church of England, who, for their very profession and employment, would have been kept from the communion of the church, except they desisted from it. So we are informed by the Apostolical Constitutions: “ If any come to the mystery of godliness, being a player upon a “ pipe, a lute, or an harp; let him leave off or be rejected †.”

From what has been said, it appears, that no musical instruments were used in the pure times of the church. The practice became antichristian, before they were received. Bellarmine himself does not deny, they were late brought into the church.

The

\* Epist. lib. ii. ep. 176.

† Lib. viii. c. 32.

“ The second ceremony,” says he, “ are  
 “ the musical instruments, which began  
 “ to be used in the service of the church,  
 “ in the time of Pope Vitalian, about  
 “ the year 660, as Platina relates out of  
 “ the Pontifical; or, as Aimonius rather  
 “ thinks, *lib. iv. De gestis Francorum*, c.  
 “ 114. after the year 820, in the time of  
 “ Lewis the pious†.”

Protestants are not disposed to deny that the church of Rome was become antichristian, when they were first brought in; even though we should allow Bellarmine's first date of them to be the true one. But a member of any part of the reformed church, may well be ashamed of that antiquity, which does not exceed the rise of antichrist. Nevertheless, it is pretty clear that both Bellarmine's dates are false, and that the use of instrumental music, in the worship of God, is much later than either of those accounts allow. For as to Platina, he seems to suspect the truth of what he wrote; “ Vitalian,” says he, “ being care-  
 “ ful

\* De Missa, lib. ii. c. 15.

“ ful about the worship of God, made an  
 “ ecclesiastical rule, and ordered the sing-  
 “ ing, with the addition (as some think)  
 “ of organs\*.”—Again, Bellarmine’s Ai-  
 monius is not the true Aimonius. For (as  
 Dr. Cave says) Aimonius of Fleury, who  
 wrote *De gestis Francorum*, flourished about  
 the year 1000; and his history which be-  
 gins at the destruction of Troy, is brought  
 down as far as the coronation of king Pipin,  
 or to the year 752. For the events which  
 are mentioned after that, and make up the  
 latter part of the fourth and the whole of  
 the fifth book, is the continuation of the  
 history by another hand†.

Further, that these instruments were not  
 used in God’s worship, in Thomas Aquinas’s  
 time, that is, about the year 1250, he  
 himself is witness. “ In the old law,”  
 says he, “ God was praised both with  
 “ musical instruments and human voices,  
 “ according to that psalm (xxxiii) *Praise*  
 “ *the Lord with harp, sing unto him with*  
 “ *the psaltery, and an instrument of ten*  
 “ *strings.*

\* In Vital.

† Hist. Liter. p. 597.



“ *strings*. But the church does not use  
 “ musical instruments to praise God, lest  
 “ she should seem to judaize. Therefore  
 “ by a parity of reason, she should not use  
 “ singing\*.”

But Thomas answers: “ As to this ob-  
 “ jection, we must say, as the philosopher,  
 “ (*Lib. iii. Polit.*) that pipes are not to  
 “ be used for teaching, nor any artificial  
 “ instruments, as the harp, or the like;  
 “ but whatever will make the hearers good  
 “ men. For these musical instruments  
 “ rather delight the mind, than form it to  
 “ any good disposition. But under the  
 “ old Testament such instruments were  
 “ used, partly because the people were hard-  
 “ er and more carnal; upon which ac-  
 “ count they were to be stirred up by these  
 “ instruments, as likewise by earthly pro-  
 “ mises; and partly because these bodily  
 “ instruments were typical of something.”  
 —Upon which place cardinal Cajetan gives  
 us this comment: “ It is to be observed,  
 “ the church did not use organs in Thomas’s  
 “ time. Whence, even to this day, the  
 “ church

\* Secunda questio. art. 4. & conclus. 4.

“ church of Rome does not use them in  
 “ the pope’s presence. And truly it will  
 “ appear, that musical instruments are not  
 “ to be suffered in the ecclesiastical offices  
 “ we meet together to perform, for the  
 “ sake of receiving internal instruction from  
 “ God; and so much the rather are they  
 “ to be excluded, because God’s internal  
 “ discipline exceeds all human disciplines,  
 “ which rejected these kind of instru-  
 “ ments\*.”

To these testimonies of the late use of  
 organs in churches, may be added others,  
 which though they vary a little, generally  
 agree to the late date of their introduction  
 into public worship.—Marinus Sanatus,  
 who lived about the year 1290, is said by  
 Bingham, to have first brought the use of  
 them into churches†. However it appears  
 from the testimony of Gervas, the monk of  
 Canterbury, who flourished about the year  
 1200, that *organs* were introduced more  
 than one hundred years before this time:  
 in his description of Lanfranc’s church, as  
 it

\* Cit. Hoffm. Lex. voce *musica*.

† Antiq. of the christian ch. vol. i. p. 314. fol. edit.

it was before the fire in 1174, he has these words “ *Crux australis supra fornicem organa gestare solebat* \*.”

If the practice of some foreign churches be objected here, in order to countenance this novelty. It may be answered, that “ they are laid aside by most of the reformed churches; nor would they be retained among the lutherans, unless they had forsaken their own Luther; who, by the confession of Echard, reckoned *organs among the ensigns of Baal*. That they still continue in some of the dutch churches, is against the minds of the pastors. For in the national synod at Middleburg, in the year 1581, and the synod of Holland, and Zealand, in the year 1594, it was resolved, *That they would endeavour to obtain of the magistrats the laying aside of organs, and the singing with them in the churches, even out of the time of worship, either before or after sermons*. So far are those synods from bearing with them in the worship itself †.”

The

\* Decem. Scriptores, p. 1293. lin. 25.

† Hickman's Apology, p. 139.

The church of England had formerly no very good opinion of these musical instruments ; as will appear from her Homilies :  
 “ Lastly, say they, God’s vengeance hath  
 “ been, and is daily provoked, because much  
 “ wicked people pass nothing to resort unto  
 “ the church ; either for that they are so  
 “ fore blinded, that they understand nothing  
 “ of God or godliness, and care not with  
 “ devilish malice to offend their neighbours ; or else for that they see the church  
 “ altogether scoured of such gay gazing  
 “ sights, as their gross phantasie was greatly  
 “ delighted with ; because they see the false  
 “ religion abandoned, and the true restored, which seemeth an unfavory thing  
 “ to their unfavory taste, as may appear by  
 “ this that a woman said to her neighbour : Alas ! gossip, what shall we now  
 “ do at church, since all saints are taken  
 “ away ; since all the goodly sights we  
 “ were wont to have are gone ; since we  
 “ cannot hear the like piping, singing,  
 “ chaunting, and playing upon the organs  
 “ that we could before ? But, dearly beloved, we ought greatly to rejoice and  
 “ give God thanks, that our churches are  
 “ delivered



“ delivered out of all those things, which  
 “ displeased God so sore, and filthily de-  
 “ filed his holy house, and his place of  
 “ prayer\*.”

A great number of the clergy in the first convocation of queen Elizabeth in 1562, earnestly laboured to have organs, and that pompous theatrical way of singing laid aside, and missed the carrying it only by one vote. And in this, archbishop Parker concurred with them, or at least did not oppose them.

And it is a memorable fact that when subscription to the canons of the synod of Dort was required from schoolmasters, and even from organists, some refused to sign them. An organist, in contempt of the canons, and as a proof that he separated the consent of his mind for the music of his instrument,—declared that if they were set to music, he would play them upon the occasion, but that he could not subscribe them with a good conscience\*.”

We

\* Homily of the place and time of prayer, part 2. fo. edit. p. 231.    † Brandt Hist. of Ref. abridged, v. ii.

p. 563.

We may add even the testimonies of Papists against the practice of singing in parts, and using musical instruments in churches.

Polydore Virgil having taken notice of Augustine's dislike of that way of singing in his time, he thus proceeds: " But in  
 " our time it seems much less useful to  
 " the commonwealth, now our fingers  
 " make such a noise in our churches, that  
 " nothing can be heard beside the sound  
 " of the voice: and they who come there  
 " (that is all that are in the city) are satisfied with the concert of music, which  
 " their ears itch for, and never mind the  
 " sense of the words. So that we are  
 " come to that pass, that in the opinion of  
 " the common people, the whole affair of  
 " religious worship is lodged in these fingers; although, generally speaking, there  
 " is no sort of men more loose or wicked:  
 " and yet a good part of the people run to  
 " church, as to a theatre, to hear them  
 " brawl: they hire and encourage them;  
 " and look upon them alone as ornaments  
 " to the house of God. Wherefore,  
 " without doubt, it would be for the interest

“ tereft of religion, either to caft thefe  
 “ jackdaws out of the churches ; or elfe to  
 “ teach them when they fing, they fhould  
 “ do it rather in the manner of reading,  
 “ than bawling ; as Auftine fays Athanafius  
 “ ordered.” \*

Next hear the judgment of Erafmus.

“ Let a man, (fays he) be more covetous  
 “ than Craffus, more foul-mouthed than  
 “ Zoilus, he fhall be reckoned a pious man,  
 “ if he fings thofe prayers well, though  
 “ he underftands nothing of them. But  
 “ what, I befeech you, muft they think of  
 “ Chrift, who can believe he is delighted  
 “ with fuch a noife of mens voices ? Not  
 “ content with this, we have brought into  
 “ our churches a certain operofe and thea-  
 “ trical mufic ; fuch a confufed diforderly  
 “ chattering of fome words, as I hardly  
 “ think was ever heard in any of the Gre-  
 “ cian or Roman theatres. The church  
 “ rings with the noife of trumpets, pipes,  
 “ dulcimers ; and human voices ftrove to  
 “ bear their part with them.—Men run to  
 “ church

\* De Invent. Rer. lib. vi. c. 2. p. 379.

“ church as to a theatre, to have their ears  
 “ tickled. And for this end organ-makers  
 “ are hired with great salaries, and a com-  
 “ pany of boys, who waste all their time  
 “ in learning these whining tones. Pray  
 “ now compute how many poor people in  
 “ great extremity might be maintained by  
 “ the salaries of those fingers.” \*

Lastly, Lindanus says,— “ who will  
 “ compare the music of this present age,  
 “ with that which was formerly used ?  
 “ Whatever is sung now, signifies little  
 “ for informing the people ; which ’tis  
 “ certain the ancients always designed.” †

\* In 1 Cor. xiv. 19.

† Panopl. lib. iv. c. 78.

POSTSCRIPT.

## P O S T S C R I P T.

THE editor having received from the reverend Dr. Price and the reverend Dr. Kippis, their approbation of the sentiment and design of the foregoing tractate, together with leave to publish their communications, he is happy to add such respectable testimony in favour of his attempt to preserve the simplicity of public worship. And he is the more desirous of subjoining the opinions of these gentlemen, because he knows the deserved esteem with which their names are regarded in America, and that if any thing can add honor and esteem to the name of PEIRCE among the body of rational protestant dissenters, it is the concurrence of a PRICE and a KIPPIS.

Extract



## P O S T S C R I P T.

Extract of a letter from the reverend  
Dr. Price, dated April — 1786

“ I have read these extracts from the excellent Mr. Peirce’s *Vindication of the Dissenters* with much satisfaction. I cannot but strongly disapprove instrumental music in churches. It is a deviation from the simplicity of christian worship which has a dangerous tendency and may terminate in all the fopperies of popery.”

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Extract of a letter from the reverend  
Dr. Kippis, dated May 5. 1786.

“ I have read with attention the Tractate on church music, taken from Mr. Peirce’s *Vindication of the Dissenters*, and entirely agree in opinion with the ingenious and learned author. The use of instrumental music in christian worship has no foundation in the new Testament, which is the standard of our faith and practice.

If

## P O S T S C R I P T.

If once we depart from this standard, there will be no end to innovations. An opening will be laid to the introduction of one superstition after another, till the simplicity and purity of the gospel service are wholly lost. Every thing, therefore, which tends to divert men from a rational inward devotion to external pomp and ceremony ought to be discouraged as much as possible."

## F I N I S.





















